

"Sybil" Proves Another Happy Vehicle for Frohman Stars

Julia Sanderson, Donald Brian, and Joseph Cawthorn Scored an Ovation in the American Premiere of Delightful Musical Comedy at the New National Last Evening.

By JULIA CHANDLER HANE.

The American premiere of "Sybil" at the New National Theater last evening proved another admirably suitable vehicle for Julia Sanderson, Donald Brian, and Joseph Cawthorn, the musical comedy which comes to us with the stamp of European favor measuring well up to the standard of "The Girl from Utah," in which we last saw the Frohman triumvirate of stars and excellent, highly successful musical comedy, at least, in point of humor.

In the English adaptation which Harry Graham and H. B. Smith have made of the book by Max Brody and Frank Marston, nothing of the comedy possibilities could possibly have been lost, for the piece so teems with fun that last evening's capacity audience was kept in high good humor throughout the three acts, which ran until midnight, expressing an equal appreciation of the score by Victor Jacoby and the dazzling array of gorgeous costumes worn by Miss Sanderson and the exceptionally attractive chorus.

The story of a musical comedy is usually but a thread of plot upon which to hang the score, and seldom offers anything beyond a casual interest. Such, however, is not the case with "Sybil," for the plot is of sufficient coherence and merit to furnish an acceptable comedy were there no music at all, involving the love affair of Sybil, the prima donna for Captain Paul Petrov. The opera singer is found at the Grand Hotel, Bismarck, Russia, when her story begins to take form. She is scheduled to sing that night in special honor of the Grand Duchess Anna whose arrival every one is awaiting when Capt. Petrov descends from his regiment of Cossack Guards at Moscow to follow his heart and the object of his choice.

To save her sweetheart from arrest and the possibilities of Siberia, Sybil, through the quickness of her wit throws off her pursuers by impersonating the tardy Grand Duchess for whom she is by accident taken. The further development of the story involves the complications which arise when, in the second act, the Grand Duke, husband of the Duchess Anna, arrives upon the scene in the governor's palace, while the untangling of the mystery takes place in the third and final act.

Miss Sanderson is seen in the title role, presenting a succession of exquisite aural creations and singing delightfully the songs which lead her lot. Playing opposite her with reliable and consistent



JULIA SANDERSON, National.

vocal and dramatic ability is Stewart Baird as Capt. Petrov, sharing with her the honors of the fascinating letter duet, which is the musical hit of the first act. Donald Brian plays the role of the Grand Duke with fine effect and gives a good account of himself vocally. The new vehicle affords him less terpsichorean opportunities than in "The Marriage Market" or "The Girl from Utah," however. The romantic strains fall largely to Miss Sanderson and Mr. Brian, their "Lift Your Eyes to Mine" and "Love May Be a Mystery" duets furnishing liquid waltz themes that are likely to set the whole town whistling before the week is out.

Completing the triumvirate is Joseph Cawthorn, whose interpretation of an impresario is as unique as it is amusing. Mr. Cawthorn carries the humor of the piece with his usual droolery. In his song of the second act, "I Can Dance with Everybody But My Wife," the encores numbered so many that I forgot to count them.

Certainly the Sanderson-Brian-Cawthorn combination never worked in more complete harmony than in this tangle of new musical comedy which affords Miss Sanderson ample opportunities for the expression of her exuberant personality, the flash of her radiant smile, and the silvery tones of a voice which has gained in sympathy, since last we heard it, while the roles assumed by Messrs. Cawthorn and Brian fit their respective talents with equal satisfaction.

In the supporting cast Miss Gay gives a capital performance as the impres-

ario's wife, scoring in several of her song numbers; George R. Mack makes a sufficiently good governor, who is the Siberian on the brain; Josephine Whelan comes in for her share of the success of the final act as the Grand Duchess Anna, while other members of the large company are suitably adequate to the demands upon them.

Of the scenes (all laid in Russia) the second is the most effective, showing beyond the windows of the governor's palace a snow-covered land, over which falls a floating snow shower in sympathy with the grand duke's desire for "atmosphere," while he sings "Lift Your Eyes to Mine" to Sybil. The snow flurry is too brief in duration to give an impression of reality and the beautiful effect of the first act, representing the office of the hotel.

"Sybil" the festive holiday crowds will find an entertainment calculated to hold the mirthful spirit of the Yuletide season throughout the week in its tuneful score. Its exceptionally humorous book and coddles of pretty girls arrayed in costumes that won last evening "a hand" for themselves alone.

Belasco—William Faversham in "The Hawk."

William Faversham returned to the Belasco Theater last evening in the play, "The Hawk," which recalls the compelling drama from the French which were much in evidence on our stage in the "palmy days" of Augustin Daly, and contributed a characterization worthy of the best traditions of the past and one which adds materially to his reputation as an actor of exceptional individuality.

"The Hawk" is an inconclusive sort of name for a play, but it is probably the most expressive that could have been chosen, and Mr. Faversham in the title part of the well-born Hungarian who preys upon his fellowmen by cheating at cards, exercised a dominating interest throughout the evening by reason of his forceful playing and his admirable command of technical resources.

Whatever its title may be, "The Hawk" certainly is a most conclusive play. It is a fine example of deft dramatic workmanship, even if a bit theatrical and grips the nerves with no uncertain hold. Comte Dassetta idolizes his wife Marina, who loves luxury and ease. To gratify her he plays cards for money, and Rene de Tiersac plays cards for money, and he loves his wife. Rene catches Marina helping her husband cheat at cards, and he violently upbraids her, and to such good effect that she longs for a better life—a life apart from Dassetta. So Marina quarrels with her husband and betrays to him her devotion to Rene, and after a violent scene between husband, wife and lover, Dassetta departs, leaving the guilty pair to their consciences.

Ten months elapse. Marina is to get a divorce and marry Rene, but it appears that in France a woman cannot get a divorce save with the consent of the husband. No one can find "The Hawk" in order that his consent may be obtained, until Drakon, a friend of all parties, locates him and induces him to return to Paris. He comes to Drakon's apartment where Rene is waiting, and Marina is in

an adjoining room. If Dassetta refuses the divorce, Rene intends to tell Drakon that he is not at home. What Drakon's answer is, he is no longer the light-hearted, fashionable man. He is broken and has taken to drugs for solace. Drakon offers him a position in Mexico, but Dassetta declines it. He is not desirous of such confidence, he says. He is a card cheat. And he tells Drakon of how he cheated him at cards, but conceals his wife's share in it. He will not stand in the way of Marina and Rene marrying, he says, if Marina herself will ask him to divorce her.

Rene considers his case already won. They call in Marina and leave husband and wife alone together. Dassetta yields some of his pride but his pitiable appearance appeals to her sympathy. She melts when she thinks of scenes of other days, when she sees the wreck that he is, and he tells her it was only for long sake that he became a dishonest gambler and that he has thought only of her since their parting. And when he comes to a decision in the vital issue, he tells her that he has become a dishonest gambler and that he has thought only of her since their parting. And when he comes to a decision in the vital issue, he tells her that he has become a dishonest gambler and that he has thought only of her since their parting.

It will be observed that the story is typically Gallic. We of the Anglo-Saxon race have been in our bones "Calvinistic" conscience that does not tolerate anything that does not understand the point of view of the lovers, and we cannot accept Rene and Marina as heroes. We are thankful, however, for a well-written play of compelling interest and also that the spectacle of sensation may have occurred in the French capital. The play has been carefully ironed out for us in the translation, and nothing occurs in the play as offered here that might give offense even to the most puritanical-minded.

Mr. Faversham's support is admirable. Every one in the cast gets a chance to do some first-rate acting, and the situations of the play are handled ably. Arleen Hackett's nervous and emotional playing of Marina is exactly suited to the case, and she is a particular favorite of Robert Roscoe who is an effective Rene as soon as he becomes fully familiar with his lines. A. S. Byron has a "fat" part as Drakon, the impossible-American friend of all parties, from which he extracts much pleasure; and Elsie Oldham attracts attention as a cigarette-smoking daughter of the French capital. Grace Henderson is also noticed among the long list of clever players on the program. Good taste is evident in the mounting of the play. The audience was time and time again attracted by demonstrations of approval in the course of the evening.

Polit—"Under Cover." A fascinating maze of crime and intrigue is told by the Polit Players this week in one of the newest successful detective dramas, "Under Cover," which is still running at the top rates in one of the largest cities. Polit Megrue is the thrillmaster responsible for the melodrama and his production is a whirl from curtain to curtain with spears, jabs, wallows, and explosions. There is a particular appeal for Washington in the play because the excitement all rises somewhat out of a branch of the Federal service and both grafters and police in the case are agents of the United States Government. The author reserves a "clerical" concealed surprise for the closing scene, in which the master sleuth of the Treasury Department achieves a stroke that cleans the Customs of a long-sought grafter.

Ethel Cartwright, a beautiful girl, who is placed by a sister's crime in the power of a building customs officer, is sent by him to Moscow. The story is told by a young man who is tipped off to have smuggled a valuable necklace from Paris in his tobacco bag, and as she is in love with the handsome young smuggler she has a good many justifiable times deciding what to do. This gives the charming Miss Cartwright some good opportunities for emotional acting, and she handles every situation with strength and good judgment. Mr. Van Buren is fine as the mysterious Steven Denby, whose character and tobacco bag are objects of just suspicion from the very start, and who does many things which seem queer for a handsome hero until you learn the great secret.

A worthy successor to Mark Kent, has been found by the Polit management in Howard Lang, whose portrayal of the mean and materialistic customs surveyor is one of the most interesting points in the current production. Ralph Remley gets all the available acting, and his role of Monty Vaughn, Steven's accomplice, which the author has failed to draw in harmony with the realistic spirit of the play. J. H. Harnett, the play's contributor of his pleasant character sketches as the bibulous owner of the house where it all happens, and Blanche Frederici is excellent as the wife of the hero. Others in the cast are Alice Carroll, as a flufft insouciant; Adele Vaughn, as the heroine's errand sister; Marguerite Starr, in a brief part; and a chorus of costumed actors; Ben Taggart and John Kline, as customs officers; Howard Schoppe, as a customs clerk, and Charles Andre, as a butler.

Keith's—Vaudeville. Ernest Evans and his "Society Circus and Ballroom Ballet" head this week's excellent bill at Keith's Theater. Mr. Evans announces the opening of his act last night that some of his company's costumes had failed to arrive from Boston. If one can judge from the amount of applause which greeted his performance, there would have been a riot had the dancing offering been intact. As it was given last night, it is one of the most complete and successful numbers of its kind given at Keith's this season. And the missing costumes are expected to arrive this morning.

Mr. Evans is assisted by Miss Florence Ingersoll, Miss Ada Porter and a chorus of eight girls. They put on six dances, most of them original, including a fox chase and social dancing, a modern tango, a "Blue Bird Waltz," modern cake walk and a picturesque finale, called "Dance of Nations." Sylvia Loyd and Her Pierrot, assisted by seventy players, open the bill with an aerial novelty that is pretty and entertaining. Several original conceptions by Carl McCullough, called by him "foot-light impressions," enable him to amuse with songs and chatter. "Discontent" is the title of a neat little act by Clarence Oliver and George Olin, which gets by through its originality and excellent presentation. Winsor M-Kay, one of the best-known cartoonists of this day, presents a delightful novelty by means of a moving picture film of "his trained dinosaur," made up (the film, not the animal) of 10,000 individual drawings, he says. Jack Wyatt and his Scotch Lasses return with their peppery songs and dances. Morris Cronin and his "Merry Men," added by beautiful light effects, do some original juggling into which is woven a lot of wholesome comedy. Miss Collins, "the speaker of the House," has an entirely new line of depictions, which he puts across in fine shape. He went his last night.

The pictures close an above-the-average bill. "The Merry Rounders," a ludicrous "revue," is full of fun and serves as a clever and apt piece for the holiday week at the Gayety. It seemed to fully meet the requirements of yesterday's large audience, which was apparently imbued with the spirit of Yuletide happiness. Max Spiegel, who is responsible for this week's presentation, is to the burlesque stage what Belasco is to the drama and the chances of anything the slightest

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of the game. Spiegel's shows have a real appeal during the course of a noisy dinner party at the fashionable apartments of her friend while she is entertaining a number of miscellaneous men and women for fun making purposes.

The novelties of the show, comprising ten scenes, are many and unique, compelling dancing in the scene from Antigone, being especially pretty. The chorus composed of young and good-looking girls, able to dance and sing, and not afraid to work their energy and ability to work together in pretty ensembles and in the principal rendition of the songs are noteworthy.

The fun is continuous, with much credit due Abe Reynolds, who is the familiar Hebrew character. He is a true-to-life rogue, George Hayes, is a true-to-life rogue, who is grotesque in looks as well as actions. Mae Latham, June Le Vay, and Stella Clayton are excellent leaders for the girls.

Casino—Hall Stock Company. "The Revolt," the comedy drama, in three acts by Edward Locke, author of "The Case of Becky," is a true-to-life story, chosen by the management of the Casino as the play in which to introduce to Washington the most popular price production at the F street playhouse for the balance of the season.

Louise Kent, formerly of the Polit Stock Company, to whom was allotted the principal feminine role, was given an ovation which lasted for five minutes when she appeared. Judged by the warmth of the greeting and received last night she has lost none of the popularity which she won by her excellent work here before. Miss Kent, as Mrs. Stevens, whose husband lets her sit at home while he runs around with other women, scored a tremendous hit. She was especially good in the first act when she leaves her husband and in the final act when her ability as an emotional actress was admirably displayed.

The play tells the story of a faithful woman who is married to a man who neglects her for the company of disreputable characters. After eight years of married life, seven of which have been unhappy, she determines to throw off the yoke and, at the suggestion of her stepmother, seeks the companion ship and association of a girl friend who is spreading fast. Its reputation for powerful action and curative strength in cases of stomach, liver, kidney, bladder and bowel complaints, catarrhal affections, nervousness, loss of appetite, sleep and weight, indigestion, constipation, the new medicine, all my bad symptoms have disappeared entirely. Naturally my relief from my former pains has made a new man of me, and in recommending Drego I am glad to state that it is the quickest remedy ever brought to my attention.

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is now the demi monde. The wife arrives during the course of a noisy dinner party at the fashionable apartments of her friend while she is entertaining a number of miscellaneous men and women for fun making purposes.

Through the machinations of the hostess who has an old score to pay off, the wife is locked up in a room with an intoxicated pursuer. She is finally rescued through the interference of another man who has guessed her dilemma. Just at this point a telephone call is received informing her of the serious illness of her little daughter and she returns to her home to nurse the child.

Maude Eburne, as Mrs. Biddle, the stepmother, gave a studied presentation of the part. Louis Ancker, as John Stevens, the husband, failed to convince in the first act, where he comes home to find his wife waiting for his coming and tries to persuade her that the double standard of morals for men is all right, but in the other acts his work improved.

The other members of the company are Stanley Price, Annie L. Ives, Nona Kelly, Jane Ware, E. H. Brown, Gale Satterlee, Arthur H. Bell, George Peston, Edwin Spears and Katherine Luce, and they handle their allotted parts well.

Cosmos—Vaudeville.

Max's International Burlesque Circus filled the Cosmos Theater at all four performances yesterday and last night. It is staged in an imitation painted tent, with a big laughing audience, and introduces dog chime fingers, waiting and trick mules, graceful ponies, monkeys, funny clowns, and even a street parade that is as laughable as many of the stunts of the sawdust ring. It is the first appearance of the circus in popular vaudeville.

The Bellmontes open the bill with an acrobatic act on the swinging rings, in which strength and skill are made to contribute to some very difficult and

graceful feats. "Alexander," a real live (not a cartoonist, as billed) paints beautiful pictures before the audience while the orchestra plays; Richard Carroll and three other farce players please with their popular vaudeville farces "Handkerchief No. 15," and "Maidie De Long keeps up the laughter and the applause with several character sketches and original songs. The added attractions are headed by the Hearst-Selig news pictures, and the photoplay feature is the Easany story of the logging camp, "The Man Trail," featuring Richard Travers.

Loew's Columbia—"The Immigrant."

Valeka Surratt in rags! Surely this is a new role for this American actress who has been known the world over for the wonderful creations of the modiste's art, that have mostly been from her own design. But in the early scenes of "The Immigrant," which is the attraction on the screen of Loew's Columbia Theater the first three days of this week we see her actually in rags.

"The Immigrant," however, affords Miss Surratt the greatest opportunity that she has ever had, for never before has she been furnished with a vehicle which called for really finished acting.

The story, which is from the pen of Marion Fairfax, tells of a young Russian girl who comes to this country as an immigrant to seek her fortune with her sister, whose letters have told of the great opportunities in this land of promise. On her way across the sea, she meets and falls in love with one of the first class passengers, who takes a great interest in her, which later ripens into devotion. The love story that thus begins upon board the ship, winds its way through the entire story, until after journeying through many hardships and thrilling

dangers finds its haven of rest in a home of luxury, set atone by the love of two souls united.

Although Miss Surratt is seen in the early part of the production as a poor immigrant girl, she appears in the latter part of the play in many of the wonderful gowns for which she is internationally famous. Her performance is forceful, and she is assisted by a company of capable players, including Theodore Roberts, Thomas Meighan, Jane Wolf, Raymond Hutton, Ernest Joy and Gertrude Keller.

New York Hotel Arrivals.

Special to The Washington Herald. New York, Dec. 27.—Arrivals from the Capital at Gotham hotels are: Murray Hill—C. F. Allen, T. J. Durant, Jr., Albert—Mrs. T. H. Cahill, Mrs. L. J. Hein, Mrs. T. H. Cahill, Mrs. L. J. Hein, Business representative—D. H. Rosen, men's clothing, hats, trunks and bags, M. Goldenberg, dry goods, etc., at 15 West Twenty-sixth street.

Three Spies Shot by Germans.

Amsterdam, Dec. 27.—Three spies are reported to have been shot by the Germans at Charleroi.

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